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ty's hair was arranged precisely in the style worn during the First Empire; the *chignon* of ringlets commencing at the top of the head.

Two persons attracted much attention at this Court concert. The first was Adelina Patti, the renowned singer, whose beauty is much lauded in Paris, and the second was Mlle. Amélie Bouvet. Adelina Patti wore a pink tulle dress, worked all over with crystal beads, and a wreath of pink convolvuli, sparkling with dewdrops, in her hair. She received many flattering encomiums from the Emperor and Empress, and well she merited them, for her voice seemed to have gained in power and brilliancy since she last sang at the Tuileries.

From the London Orchestra.

MUSICAL REPORTERS.

To the Editor of the Orchestra.

Sir: Every one conversant with the musical articles in the *Times* paper and *The Musical World* will admit that there is some truth in the points suggested by Mr. Ella, and which appeared in your last number. Without question articles have appeared in these two papers irritating from their character, and the cause of sorrow to artists distinguished in every way for genius and acquirement. That Mr. Davison and Mr. Ella occasionally differ should be no matter of surprise. Mr. Ella is interested in the success of the Musical Union; Mr. Davison in that of the Monday Popular Concerts. Mr. Ella keeps *The Musical Record*; Mr. Davison the *Musical World*. Self interest may sometimes bring them together, and at other times have a contrary effect. It is every week announced in *The Musical World* that "no benefit concert or musical performance, except of general interest, unless previously advertised, can be reported in the *Musical World*." It is plain therefore that an advertisement is at the bottom of a concert notice in this paper; and it appears that for some years Mr. Ella submitted it to the payment of this fee. Mr. Ella, however, at length rebelled, and the penalty is the loss of an original notice, and he has to bear up against an ambuscade of rifle shots from the editor under the odd *noms de plume* of Mr. Tidbury How, Mr. Zaniel Owl, Mr. Dartlo Old, Mr. Montague Shoot, Mr. Drinkwater Hard, Mr. Duff Short, Mr. Dishley Peters, Mr. Lavender Pitt, Mr. Taylor Shoe, Mr. A. Long-Ears, and Drs. Yellow, Breen, Egg, Queer, Quack, Rug, and many other graduates and undergraduates all marshalled by the baton of the great Ap' Mutton himself.

Mr. Ella's complaint comes rather late, for he cannot have shut his eyes to Mr. Davison's hostility to the Musical Union. Long ago Mr. Davison's oracle thus spoke in no unmistakeable terms of the Musical Union and its Directors:

"Our faith in modern disinterestedness is very slender. We generally find that large displays of Art-reverence end in moonshine, while the real selfish intention peeps from under them like the cloven foot of Beelzebub in the old prints. * * * We are no enemies to the natural feeling of self-love which induces every man to study his own welfare in the most zealous manner possible; and if Mr. Ella, while aiming to benefit himself, will respect the interests of others we shall never arraign his motives. But we object to extreme egotism strutting about in the garb of assumed disinterestedness. We prefer draggle-tailed virtue with an honest face, though dirty, and an open palm which may be placed on the breast without hypocrisy."

Whatever degree of Art-reverence Mr. Ella may have displayed in regard to the concerts of the Musical Union, Mr. Davison has manifested in a tenfold degree with regard to the Monday Populars. Whether at the "end" of these agreeable reunions Mr. Davison will be seen standing in "moonshine" ten times more clear than his friend or enemy, Mr. Ella, time and the moon only can reveal.

Mr. Ella may possibly have some pecuniary interest in the success of the Musical Union; but so has Mr. Davison in the success of the Monday Populars. The latter is paid for the "Art-reverence" displayed in the programmes, and we presume his *ganegyrics* on Mr. Arthur Chappell for all this revelation of "Art-reverence" is the result of a pen not altogether gratuitously exercised.

It is not for me to fight the battles of Mr. Ella. He can well take care of himself, and knows how to turn the attacks of ridicule upon the writer. But Mr. Ella's allusion to the twofold character of piano-criticism displayed in the *Musical World* is deserving of serious consideration, and calls for strict and searching examination. The question is this:

Is the foreign pianist, with the musical critic, in a less advantageous position than the English pianist?

Mr. Ella endeavors to illustrate this proposition by allusion to criticisms on the performances of Mme. Schumann and Mlle. Clauss and those on Mme. Goddard-Davison.

There is, no question, a marked difference between these notices, and this difference has been pointed out by Mr. Ella in your pages.

It is possible there may be a marked difference in the playing; of this the profession is probably as well qualified to judge as Messrs. Ella and Davison. Mr. Davison's actions can only in this matter be tested by his writings, and I have looked into the pages of the *Musical World* to ascertain if possible the truth in this matter.

No critic has a right to blame an artist without cause, and such cause must be fair and reasonable. The artist's reputation is his property—oftentimes his only property—and any unjust attempt to diminish this property is a grievous breach of the law that lies under, or ought to lie under, all our actions, "Do unto others as you would men should do unto you."

(To be Continued.)

EXCERPTS ON ART MATTER

MUSIC AND FLOWERS.—SOUND AND COLOR.

During the short sojourn of the Emperor Nicholas in England in 1844—the veteran diplomatist, Count Nesselrode, by whom he was accompanied, was on one occasion my guest—I took the liberty of asking the Count the secret of his prolonged youth, when he replied "Music and flowers." This anecdote may serve, as far as it goes, to confirm an observation which has been made to the effect, that long lived diplomats have generally cultivated a love for music. The present distinguished ambassador of Russia, at the British court (who accompanied the Russian chancellor on the visit referred to) is himself a connoisseur of the art. The late Prince Metternich is another very notable example. The late Duke of Wellington was one of the most constant supporters of the opera. Prince Paul Esterhazy, Count Rechberg, Lord Westmorland, and others might also be enumerated. Music and flowers! Delicious sounds and

high colors. I hope I shall be pardoned the digression when I state that I know a person with whom music and colors are so intensely associated that, whenever this person listens to a singer, a color corresponding to his voice becomes visible to the eyes. The greater the volume of the voice, the more distinct is the color, and when the voice is good the high and the low notes are of the same color, whereas, if different colors appear during the performance of the singer, the voice is naturally unpleasant, or has been forced out of its natural register.

To show that my gifted friend is not content with maintaining a mere theory, I give a list of celebrated singers, with the colors which, it is asserted, correspond to their voices:

Ginglioni—Maroon. The color softened and well blended in its gradations. Substance, a rich velvet pile.

Mario—A beautiful violet, more like satin than velvet.

Tamberlik—A carmine; but unequal. On some notes, the color very strong, and on some notes scarcely any color. The voice like a cannon to be fired; a flash succeeded by haziness, but the flash very brilliant whilst it lasts.

Sims Reeves—A golden brown, something like a shot silk.

Boletti—Somewhat of crimson lake, mixed with indigo, equal, but the two colors always mixed.

Gardoni—A watery sun, with a dark cloud before it.

Grazianni—An Indian red, tinged with a beautiful golden brown—a magnificent color. Substance, a rich velvet.

Alboni—A blue (cobalt). Voice like so many raised lines or division, mechanically and formally correct. Latterly, some of the notes with color less bright.

Grisi—(Latter times) varies greatly. Primrose, and sometimes changes to blue. *Mem.* the colors change where the voice is not equal.

Piccolomini—Petillant. Many sparkling emanations, as when gunpowder is thrown on fire; some portions of the voice little color, but those that have color very brilliant and pleasing.

Patti—Light and dark drab, with occasional touches of coral.

Bosio—A very beautiful moss rose color, with a diamond-like transparency.

Trebelli—Prussian blue. A strong, ordinary color—equal.

Borglie—*Mamo*—Scarlet and black. Some nights the voice being one color, sometimes another, and occasionally both—made her performances differ, sometimes producing considerable effect, and sometimes very little. The middle voice is a good color; the high and low an unpleasant one. They are probably not natural, but the result of force.

Pauline Viardot—At least half a dozen colors. One or two like a silk shot, the shots at moments very pretty, at other times very disagreeable.

Clara Novello—Tomato; always the same, but a cold, glaring color.

Titens—Red in some, and pink in other parts of the voice. Latterly the colors faded in some of the notes.

Louisa Pyne—Pale sky blue. Very pretty and delicate, but a little faded.

Miolan Carvalho—A French lilac. Very pretty.

Battee—Yellow and white—two distinct colors. Sometimes the white is beautiful and pure,